

BOOK 2

*The Pupils*  
**COMPANION**  
*for the*  
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STUDIO  
11.

MODERATO

The musical score is written for piano and right hand. It consists of seven systems of staves. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'MODERATO'. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. There are dynamic markings including 'f' (forte) and 'rf' (rassordito forte). The piece concludes with a double bar line.



## STUDIO

12.

ALLEGRO  
MA NON  
TROPPO

The score consists of eight systems of musical notation, each with a treble and bass staff joined by a brace. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and slurs. Fingerings are indicated by numbers 1, 2, and 3 above or below notes. Articulations, including accents (marked with 'x') and slurs, are used throughout. The exercise is divided into sections by repeat signs. The first system includes fingerings like 1x321x1 and 321x1x. The second system shows 321x1x and 321x1x. The third system features 1x23x and 321x1x. The fourth system includes 1x23x and 21x321. The fifth system shows 1x123 and 21x321. The sixth system includes 1x123 and 21x321. The seventh system features 1x123 and 21x321. The eighth system includes 1x123 and 21x321. The score concludes with a double bar line.



STUDIO  
13

ALLEGRO  
MODERATO

con esp:

*f* *pp* *ritard:* *dol:* *pp* *cres:* *dim:* *ritard:* *ppp*



STUDIO  
14ANDANTE  
QUASI.  
ALLEGRETTO.

The musical score for Studio 14 is written for piano and right hand. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'ANDANTE QUASI ALLEGRETTO'. The score consists of seven systems of music. The piano part is written in the bass clef, and the right hand part is written in the treble clef. The score includes various musical notations such as dynamics (dol, pp, dim), articulation (accents, slurs), and fingerings (1, 2, 3, x). The piano part features a complex rhythmic pattern of eighth and sixteenth notes, often with triplets and slurs. The right hand part consists of chords and single notes, often with slurs and accents. The score ends with a double bar line.

*dol*

(Fix C#) *cres* *pp*

*dim:*



## STUDIO

15.

ALLEGRO

The score is for a piano exercise titled "STUDIO 15" in the key of B-flat major (one flat). It is marked "ALLEGRO" and begins with a forte (f) dynamic. The piece is written for piano and consists of six systems of two staves each. The first system features a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system introduces more complex rhythmic patterns and fingerings. The third system continues with similar patterns, including a measure marked "mf". The fourth system features a more active bass line. The fifth system includes a variety of rhythmic patterns and fingerings. The sixth system concludes the piece with a final cadence.



STUDIO  
16.

MODERATO

S T U D I O  
16.  
MODERATO

*ff*

*cres:*

*p*

*cres:*

(*D<sub>b</sub>*) (*E<sub>b</sub>*) (*Fix D<sub>b</sub>*) (*E<sub>b</sub>*)

*dim:* *f*



STUDIO  
17.

GRAZIOSO.

Musical score for Studio 17, Grazioso. The score is in 3/8 time and consists of six systems of piano accompaniment. The first system includes a *dol:* (dolce) marking. The second system has a *ritard:* (ritardando) marking. The third system has an *a tempo* marking. The fourth system has a *p* (piano) marking. The fifth system has a *Bb* (B-flat) marking. The sixth system has a *2* marking. The score features various musical notations including eighth notes, sixteenth notes, and triplets, with fingerings and articulations indicated by 'x' marks and numbers.







STUDIO  
19.MODERATO  
SCHERZANDO

The musical score for Studio 19 is written for piano in a single system of seven systems. Each system contains a treble and bass staff. The tempo is marked 'MODERATO' and the character is 'SCHERZANDO'. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'dim:' (diminuendo). Fingerings are indicated by numbers 1, 2, 3, and 'x' (likely for a specific finger or technique). The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes.



STUDIO  
20.

## ALLEGRETTO

The score consists of seven systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The music is characterized by rapid sixteenth-note passages and frequent use of 'x' marks for accents or breath marks. Fingerings are indicated by numbers 1, 2, 3, and sometimes 'x' for a specific finger or a breath mark. The first system includes a 'p' (piano) dynamic marking. The piece concludes with a double bar line and repeat dots in the final system.



# A CATALOGUE OF HARP SOLOS.

*N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.*

**ALVARS, PARISH.**

- a* Fantasia, dedicated to Thalberg ..... 5 0  
*b* Introduction and variations on a favourite Air of Bellini ..... 4 0  
*c* Marche favorite du Sultan ..... 2 6  
*c* Twelve favourite airs ..... 3 0

**APTOMMAS.**

- b* WELSH MELODIES:  
 1. The rising of the sun ..... 2 6  
 2. Of noble race was Shenkin ..... 2 6  
 3. Ap Shenkin ..... 2 6  
 4. Poor Mary Anne ..... 2 6  
 5. Love's fascination ..... 2 6  
 6. Sweet Richard ..... 2 6  
*b* Aptommas's polka ..... 3 0

**BELLOTTA, F.**

- b* Galop brillant ..... 2 6  
*b* Il trovatore. Fantaisie sur l'opéra de Verdi ..... 3 6

**BOCHSA, N. C.**

- b* LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:  
 1. Di Pescatore and Ama tua madre (Lucrezia) ..... 2 6  
 2. O divina Agnese (Beatrice di Tenda) ..... 2 6  
 3. Com'è bello (Lucrezia Borgia) ..... 2 6  
 4. Meco & Voga voga luna (La Straniera) ..... 2 6  
 5. March & Pas redoublé (Saffo) ..... 2 6  
 6. Voga, voga, & Sogno talor (Parisina) ..... 2 6  
 7. Vieni ah! vieni (Cavatine-Mazurka de Pacini) ..... 2 6  
 8. Ah! tu sei (Parisina) ..... 2 6  
 9. Quanto è bello (L'elisir d'amore) ..... 2 6  
 10. Io l'udia (Torquato Tasso) ..... 2 6

*b* Créations pour les Harpistes de toutes les forces:

1. My own blue bell ..... 2 6  
 2. The bridal ring ..... 2 6  
 3. The Prince of Wales' march ..... 2 6  
 4. March in the old Irish style ..... 2 6  
 5. Souvenir à l'Ecosaise ..... 2 6  
 6. The wild white rose ..... 2 6  
 7. Rondo à la villageoise ..... 2 6  
 8. L'invitation à la polka ..... 2 6  
 9. Le moulinet ..... 2 6  
 10. Welch polka ..... 2 6

- b* RELIQUES IRLANDAISES. Favourite Irish airs in 3 books:  
 1. Planxty Kelly and The old woman ..... 2 6  
 2. Nancy Dawson and Savourneen Deelish ..... 2 6  
 3. Sly Patrick and The Moreen ..... 2 6

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*c* A temple to friendship (T. Moore). Variations ..... 3 0  
*b* Cease your funning. Fantasia and variations ..... 3 0  
*c* Cease your funning. (Variations as sung by Mrs. Salmon) ..... 2 6  
*c* Grand military march ..... 2 0  
*c* Grand parade march ..... 2 6  
*d* L'encouragement. Simple melodies arranged in a most easy style ..... 2 6  
*b* Partant pour la Syrie. Fantaisie martiale ..... 4 0  
*c* Petit souvenir (Tyrolienne de Guillaume Tell) ..... 2 6  
*c* Tartar divertimento (introducing the Tartar drum) ..... 2 6  
*c* The celebrated Rossignol waltz ..... 1 6  
*c* The last new French march ..... 2 6  
*a* Weber's last waltz. Grand and brilliant variations ..... 5 0

**CHATTERTON, FREDERICK.**

- b* Amor! possente nome. Petite fantaisie ..... 3 0  
*b* L'horloge des Tuileries. Petit amusement ..... 3 0  
*a* Le carnaval de Venise. Morceau fantastique ..... 5 0  
*b* The dawn of spring. Easter piece ..... 3 0

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- Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement ..... 5 0

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 2. Auld Robin Gray. Scotch melody. Transcribed ..... 3 0  
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 4. Bardic relics, No. 2. Nos galan ..... 3 0  
 5. Bardic relics, No. 3. Llandoverly and Serch hudol ..... 3 0  
 6. Bardic relics, No. 4. Of noble race was Shenkin ..... 3 0  
 7. Beauties of Irish melody. Savourneen deelish and Kate Kearney ..... 3 0  
 8. Bridal march ..... 2 6  
 9. Chant des Croates (J. Blumenthal) ..... 3 0  
 10. Don Pasquale. Fantasia ..... 3 0  
 11. Gems of Irish melody, No. 1 ..... 2 0  
 12. Gems of Irish melody, No. 2 ..... 2 0  
 13. God save the Queen. Variations ..... 3 0  
 14. Gondolier row. Variations ..... 3 0  
 15. Grand American march ..... 2 6  
 16. Il trovatore (The prison scene) ..... 3 0  
 17. Kathleen Mavourneen and Dermot astore ..... 3 0  
 18. L'elisir d'amore. Fantasia ..... 3 0  
 19. La gitana. The new cachucha ..... 2 6  
 20. Les noces. Fantasia, introducing Danish air ..... 3 0  
 21. Relics of Wales (Three Welsh airs) ..... 3 0  
 22. Rousseau's dream. Capriccio ..... 3 0  
 23. The bloom is on the rye (Bishop) ..... 3 0  
 24. The light of other days (Balle) ..... 3 0  
 25. The old house at home (Loder) ..... 3 0  
 26. Victoria march (introducing "The brave old oak") ..... 3 0

**CHIPP, T. P.**

- b* I love but thee (T. Moore). Introduction and variations ..... 3 0

**DUSSEK, O. B.**

- d* THE HARPIS'T FRIEND. A series of popular melodies:

1. Merch Megan ..... 1 0  
 2. The rising of the lark ..... 1 0  
 3. March of the men of Harlech ..... 1 0  
 4. Lilla's a lady ..... 1 0  
 5. Savourneen deelish ..... 1 0  
 6. La rosa waltz ..... 1 0

**GODEFROID, FELIX.**

- b* Lucrezia Borgia. Fantasia on Donizetti's opera ..... 4 0  
*b* Norma. Fantasia on Bellini's opera ..... 4 0

**HOLST, GUSTAVUS VON.**

- c* "ETRENNES AUX DAMES." Select airs, &c.:

1. True love. German air ..... Keller 2 6  
 2. Le vaillant troubadour ..... 2 6  
 3. The farewell of Raoul de Coucy ..... Blangini 2 6  
 4. Le départ du jeune Grec ..... 2 6  
 5. Adolphe. German air ..... 2 6  
 6. German Waltzes ..... 2 6  
 7. Ye banks and braes o' bonny Doon ..... 2 6  
 8. What beauties does Flora disclose. Scotch air and a Quick march ..... 2 6  
 9. Stanco di pascolar. Venetian air ..... 2 6  
 10. Di placer (La gazza ladra) ..... 2 6

**HUNT, W. R.**

- c* The blue bells of Scotland. Introduction and variations ..... 3 0

**LABARRE, THEODORE.**

- b* Non più mesta. Fantasia on Rossini's air ..... 3 0  
*b* The last rose of summer. Variations ..... 2 6  
*b* There is no home like my own. Variations ..... 2 6

**MEYER, F. C.**

- b* Auld Robin Gray. Divertimento ..... 3 0  
*b* Mélange (introducing "My lodging" and "The rose-tree in full bearing") ..... 4 0

**OBERTHÜR, CHARLES.**

- b* Op. 25. Addio, mia vita, addio! Barcarolle ..... 2 6  
*a* Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original ..... 6 0  
*b* Op. 27. Rémémorances des Mousquetaires. Fantasia on Halevy's opera ..... 3 0  
*b* Op. 28. Bijou de Nabuco. Grande fantaisie sur l'opéra de Verdi ..... 7 0  
*b* Op. 29. La mélancolie de F. Prume. Transcription ..... 2 6  
*b* Op. 30. Una lagrima sulla tomba di Parish Alvares. Elégie ..... 2 6  
*b* Op. 31. La belle Emmeline. Impromptu ..... 3 6

- b* Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:  
 1. La cascade ..... 3 6  
 2. La coquette ..... 2 0  
 3. La consolation ..... 3 0

- b* Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:  
 1. Adelaide ..... Beethoven 3 0  
 2. The first violet ..... Mendelssohn 2 0  
 3. Zuleika ..... Mendelssohn 2 0  
 4. Cooling zephyrs ..... Schubert 2 0  
 5. The huntsman, soldier, and sailor ..... Spohr 2 6  
 6. A ride I once was taking (Trab, trab) ..... Kücken 2 0  
 7. My harp now lies broken (Maid of Judah) ..... Kücken 3 0  
 8. My heart's on the Rhine ..... Speyer 3 0  
 9. From the Alp the horn resounding ..... Proch 2 6  
 10. With sword at rest (The standard bearer) Lindpaintner 2 0  
 11. When the swallows fly towards home (Agathe) ..... Abt 2 0  
 12. Oh! wert thou mine for ever ..... Kücken 2 0

- b* Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:  
 1. Ye flow'ers that to me she gave ..... 1 6  
 2. Praise of tears ..... 1 6  
 3. Norman's Gesang ..... 1 6

- b* Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:  
 1. Streamlet cease ..... Curschmann 2 0  
 2. Forth I roam ..... Kalliwoda 2 0  
 3. If o'er the boundless sky ..... Molique 2 0

- b* Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:  
 1. Bâle ..... 3 6  
 2. Zurich ..... 3 6  
 3. St. Gallis ..... 3 6

- b* Op. 102. Trois études de Charles Meyer et d'Adolphe Henselt transcrites:  
 1. Grace ..... C. Mayer 2 6  
 2. La fontaine ..... C. Mayer 3 0  
 3. Si oiseau j'étais ..... A. Henselt 2 0

- c* Op. 106. Three characteristic melodies:  
 1. Wenn ich ein Vöglein wär ..... 3 0  
 2. Lisle Laute, lisle lilde ..... 3 0  
 3. Virgo Maria (O Sanctissima) ..... 3 0

- c* Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:  
 1. Repose ..... 2 0  
 2. Sorrow and relief ..... 2 6  
 3. Cradle song ..... 2 6

- a* Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs) ..... 6 0  
*b* Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer ..... 2 6

- b* Op. 121. Trois morceaux caractéristiques:  
 1. La gitana ..... 3 0  
 2. Mélodie mazurque ..... 3 0  
 3. La gazelle ..... 3 0

- b* Op. 127. Sacred melodies:  
 1. Martin Luther's hymn ..... 2 6  
 2. Old hundredth psalm ..... 2 6  
 3. Before Jehovah's awful throne ..... 2 6  
 4. Aims from "The creation" (Haydn) ..... 4 0  
 5. Vital spark of heavenly flame ..... 2 6  
 6. Agnus Dei (Mozart) ..... 2 6

- b* Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):  
 1. Nobles seigneurs. Cavatine du page ..... 2 0  
 2. A ce mot tout s'anime. Air de Marguerite ..... 2 0

**OBERTHÜR, CHARLES—continued.**

- b* Op. 129. "ÆOLIAN CHORDS." Three melodies:  
 1. Gems of the crimson-coloured even ..... 2 6  
 2. She was a creature strange as fair ..... 2 6  
 3. 'Tis sweet when in the glowing west ..... 2 0

- b* Op. 132. Nereides. Sketch ..... 3 0  
*b* Op. 142. L'invitation del gondoliere. Sketch ..... 2 6  
*b* Op. 144. Il trovatore. Fantasia on Verdi's opera ..... 4 0  
*b* Op. 146. La traviata. Souvenir de l'opéra de Verdi ..... 3 0

- b* Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed ..... each 2 6  
 1. Ah! che la morte ..... Trovatore  
 2. Il balen del suo sorriso ..... Trovatore  
 3. Si la stanchezza ..... Trovatore  
 4. Stride la vampa ..... Trovatore  
 5. La mia letizia ..... Lombardi  
 6. La donna è mobile ..... Rigoletto  
 7. Parigi, o cara ..... Traviata  
 8. Ah, fors'è lui ..... Traviata  
 9. Di Provenza il mar ..... Traviata  
 10. Libiamo (Brindisi) ..... Traviata  
 11. Ernani involami ..... Ernani  
 12. Va pensiero ..... Nabuco

- b* Op. 158. "SEASIDE RAMBLES." Four musical sketches:  
 1. Sea nymphs ..... 3 0  
 2. Murmuring waves ..... 2 0  
 3. My bark glides through the silver wave ..... 2 0  
 4. Water sprites ..... 2 0

- b* Op. 159. Andalusia. Bolero brillant ..... 4 0  
*b* Op. 166. The keel row. Fantasia ..... 4 0  
*b* Op. 167. Santa Lucia. Neapolitan air ..... 4 0  
*b* Op. 170. Un ballo in maschera. Fantaisie ..... 4 0

*b* Songs without words:

1. Dans ces instants où le cœur pense ..... 2 0  
 2. Ich denke jein, wenn durch den Hain der Nachtigallen ..... 2 0  
 3. Eilende Wolken, Segler der Lüfte ..... 2 0  
 4. Emelina ..... 1 0  
 5. Selige Tage ..... 1 0  
 6. Nachgefühl ..... 1 0  
 7. Adieu, charmant pays de France ..... 3 0  
 8. For I, methinks, till I grow old ..... 3 0  
 9. L'air est doux, le ciel est beau ..... 2 6  
 10. Ange aux yeux bleus ..... 2 6  
 11. We rove among the roses ..... 2 6  
 12. Au bord du Rhin ..... 2 6  
 13. Au bord de la Lahn ..... 2 6  
 14. Au bord de la Nahe ..... 2 0  
 15. Au bord du Neckar ..... 1 0  
 16. Auf leichtem Zweig ..... 1 0  
 17. Ah! be not sad ..... 2 6  
 18. Remind me not ..... 1 0

- b* "VOYAGE LYRIQUE." Twenty-four National Airs ..... each 3 0

1. Norway ..... 13. Romagna.  
 2. Sweden ..... 14. Naples.  
 3. Denmark ..... 15. Spain.  
 4. Russia (God save the Emperor) ..... 16. Portugal.  
 5. Prussia ..... 17. Switzerland.  
 6. Prussia ..... 18. France (La Marseillaise).  
 7. Poland ..... 19. France (Les Girondins).  
 8. Saxony ..... 20. Belgium.  
 9. Bavaria ..... 21. Holland.  
 10. Austria (Haydn's hymn) ..... 22. England (Rule Britannia).  
 11. Hungary ..... 23. America (Hail Columbia).  
 12. Sardinia ..... 24. England (God save the [Queen]).

**STIEL, W. H.**

- b* My lodging is on the cold ground (variations) ..... 3 0

**STREATHER, WILLIAM.**

- b* Deh vieni alla finestra. Serenade from Don Juan ..... 2 0  
*a* Home, sweet home, of Thalberg, transcribed ..... 5 0

**TAYLOR, GERHARD.**

- a* Com'è gentil (Don Pasquale). Transcription ..... 2 6  
*a* Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters) ..... 3 0  
*a* Two favourite Irish melodies (Coolin and The minstrel boy). Variations ..... 3 0  
*a* Rigoletto. Fantasia on Verdi's opera ..... 5 0

**THOMAS, JOHN.**

- b* WELSH MELODIES. Transcribed:

1. The ash grove ..... 3 0  
 2. The bells of Aberdovey ..... 3 0  
 3. Sweet melody, sweet Richard ..... 3 0  
 4. The rising of the sun ..... 3 0  
 5. The march of the men of Harlech ..... 3 0  
 6. Riding over the mountain (original melody by J. Thomas) ..... 3 0  
 7. The plain of Rhuddlan ..... 3 0  
 8. Love's fascination ..... 3 0  
 9. The rising of the lark ..... 3 0  
 10. The camp (Of noble race was Shenkin) ..... 3 0  
 11. Megan's daughter ..... 3 0  
 12. The minstrel's adieu to his native land (original melody by J. Thomas) ..... 3 0  
 13. Watching the wheat ..... 3 0  
 14. New year's eve ..... 3 0  
 15. David of the white rock, or The dying bard to his harp ..... 3 0  
 16. Over the stone ..... 3 0  
 17. The miller's daughter ..... 3 0  
 18. Come to battle ..... 3 0  
 19. All through the night ..... 3 0  
 20. The blackbird ..... 3 0  
 21. The dawn of day ..... 3 0  
 22. Britain's lament ..... 3 0  
 23. Black Sir Harry ..... 3 0  
 24. The departure of the king ..... 3 0  
*b* La source. Caprice of J. Blumenthal, transcribed ..... 4 0  
*b* The harmonious blacksmith, of Hädel, transcribed ..... 3 6

**WRIGHT, T. H.**

- b* Caledonian Fantasia, introducing favourite Scotch melodies ..... 4 0  
*b* Com'è gentil (Don Pasquale). Fantasia ..... 3 0  
*b* Deh calma oh ciel (Orello). Transcription ..... 2 6  
*b* Fra poco a me ricovero (Lucia). Arranged ..... 3 6